

Politeness Strategies to Express Emotion in Jenny Han's *The Summer I Turned Pretty***Naura Makiya Faily¹ ✉, Almira Irwaniyanti Utami²**^{1,2} Faculty of Language and Arts, Universitas Negeri Semarang, Indonesia

Article Info	Abstract
<i>Article History:</i> Received 23 June 2026 Approved 12 July 2026 Published 31 July 2026 Keywords: adolescents, brown and levinson, communication, politeness, politeness strategies	This study aims to examine the politeness strategies found in the novel <i>The Summer I Turned Pretty</i> by Jenny Han. In cross-linguistic pragmatics, politeness is a key element that functions as a system of interpersonal relations designed to minimize communication problems. For adolescents who are developing an awareness of social relationships and emotional regulation, politeness strategies are crucial for managing conversations in order to maintain connections and avoid misunderstandings. The objective of this study is to identify which strategies and the most frequently used strategies are employed by the teenage characters in this novel, namely Belly, Steven, Jeremiah, and Conrad. The theory employed is the politeness strategies framework by Brown & Levinson (1987), which comprises four strategies: bald on record, positive politeness, negative politeness, and off record. Using a qualitative descriptive method, 169 instances of politeness strategies spoken among the four characters were identified. Through the frequent use of positive politeness, the findings indicate that these characters tend to prioritize solidarity and closeness in their interactions. This study contributes to our understanding of how politeness strategies are represented in literary discourse, particularly among adolescent characters.

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INTRODUCTION

Adolescence is a transitional stage between childhood and adulthood. Adolescence is categorized as the ages of 10 to 19 years (WHO, 2024), characterized by emotional growth, identity formation, and increasing social interaction with peers (Zhuravlova et al., 2020). In this phase, adolescents tend to experience emotional tension due to friendship conflicts, romantic relationships, and sibling issues during the process of self-discovery (Jiaoyao, 2022). Adolescents typically prioritize friendship, peer acceptance, and self-expression through language (Djenar et al., 2018). In social life, specific language is used to include other teens and to exclude out-group members,

such as parents, teachers, or other teenagers (Tagliamonte, 2016). Since adolescents are still developing their social and emotional awareness, language is important to manage talks carefully to maintain connections and avoid misunderstandings.

Language becomes one of the most important markers of adolescent identity (Evizariza, 2025). Language is used for expressing group membership and a sense of social belonging during adolescence, as this is the period when individuals actively construct, and negotiate their identities through interactions with their peers. Adolescents frequently use language shortcuts (Kazmi & Anawar, 2025), slang, particularly acronyms as the most frequently used form

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(Nuraeni & Pahamzah, 2021), and curse/taboo languages (Hilte et al., 2019). Those language devices are used to foster a sense of community among peers, strengthen solidarity and reflect shared values and experiences. Therefore, adolescents use language as a symbolic tool to shape, express, and maintain their social identity within their communities.

Pragmatics is a branch of linguistics that studies how language is used in social contexts, including how speakers convey their intentions, interpret meaning, and adapt their language choices to specific relationships and situations (Birner, 2025). Through pragmatic skills, a person can effectively manage interpersonal interactions and maintain harmony in communication. One of the key areas within pragmatics that focuses on the management of interpersonal relationships is politeness. Politeness is a crucial component in interlanguage pragmatic studies that is employed as an interpersonal relationship system for minimizing conflict in communication (Yule, 1996). It implies that being polite encourages harmony between people who participate especially in interactions ('Azzah & Mujianto, 2023), and prevents misunderstandings (Doohee, 2023).

Politeness plays a crucial role in adolescent communication because it helps them navigate the social challenges that arise during a period of rapid emotional and interpersonal development. As adolescents become more involved in friendships and peer networks, they often encounter situations that require them to express disagreement, offer opinions, make requests, or address sensitive issues. In these interactions, the use of politeness strategies can reduce the risk of offending others, protect social relationships, and facilitate mutual understanding. Furthermore, because peer acceptance is highly valued during adolescence, the ability to communicate politely contributes to maintaining group cohesion and encourages positive social interactions. Therefore, politeness is not only a communicative skill but also a social resource that supports adolescents in managing their daily relationships.

One literary work that vividly captures adolescent life and communication is *The Summer I Turned Pretty* by Jenny Han. The novel portrays the coming-of-age journey of Isabel "Belly" Conklin and her interactions with her brother and the Fisher brothers during summer vacation. This

book tells the story of Belly from ages 10 to 15 as she struggles with insecurities, searches for her identity, and begins to experience her first crush. Steven Conklin is Belly's older brother, two years her senior. As is typical of sibling relationships, they sometimes tease each other, bicker, have minor arguments, and also support one another. The Fisher brothers, Conrad and Jeremiah, have very different personalities. Conrad, the oldest of the four main characters, is quiet, proud, and finds it hard to express his feelings, yet he is caring and protective of the others, whom he considers his own siblings. Unlike Conrad, Jeremiah is very open, friendly, and sociable with many friends, and he easily expresses his feelings toward both his friends and his parents. Conversations between these four characters, who have different personalities, involve expressions of affection, doubt, disagreement, and emotional vulnerability. Because it focuses on teenage relationships and informal communication, the novel provides rich data for analyzing politeness strategies in adolescent interaction.

Several studies on politeness have examined literary works such as novels. One of these is Widyastuti (2019), who investigated politeness strategies in the novel *The Sun Also Rises* by Ernest Hemingway. This study focuses on politeness strategies in the social lives of adult characters in this classic novel. Politeness strategies among adult characters were also studied by Dewanti (2022), who drew her data from the characters' conversations in the novel *The Fault in Our Stars* by John Green. This study focused on the development of the two main characters from the time they first met through their romantic relationship. According to her findings, politeness strategies here serve to enhance the effectiveness of communication in the characters' romantic and social relationships. Drawing data from the classic novel *Pride and Prejudice* by Jane Austen, Karina & Arifin (2023) examined the politeness strategies employed by the main character, Elizabeth Bennet. This study focused exclusively on positive and negative politeness in Elizabeth's social interactions during the 19th century. Still within the realm of classic novels, the focus of Saddam et al.'s (2024) research differed from the two previous studies. Saddam et al. examined the transformation in the use of politeness strategies in the main character's relationship with his family in

Franz Kafka's novel *The Metamorphosis*. The data found in this novel illustrate how the use of these strategies changes as a character's personality evolves. Hakim & Novitasari (2022) also examined politeness strategies in the main character's interactions with friends and family, though the subject of their study was not a novel but rather the fantasy film *Onward*. The findings revealed that politeness strategies were employed to maintain interpersonal relationships, express intentions appropriately, and facilitate effective communication with family and society.

Among previous studies on positive politeness, several have focused on politeness strategies in romantic and social interactions; three of these focused on interactions with friends and family. Although these studies provide valuable insights into language use in literary and media discourse, each naturally has its own limitations. For example, the study conducted by Karina & Arifin, although it examined the main character's communication with siblings and family, focused only on positive and negative politeness. The studies by Widyastuti, Saddam et al., and Karina & Arifin drew data from classic novels set around the 19th century. Meanwhile, Hakim and Novitasari examined communicative interactions between the main characters and their siblings and family members, but their research subject was a fantasy fiction film. Consequently, there remains limited research investigating politeness strategies in adolescent friendship dialogue, particularly in the interactions between the main characters in the contemporary novel *The Summer I Turned Pretty* by Jenny Han.

This study examines the use of politeness strategies in the novel *The Summer I Turned Pretty*, considering the importance of politeness in adolescent communication and the lack of research on friendship interactions between adolescent characters. Previous studies have focused on politeness strategies in movies and everyday conversations, some even highlighting social interaction in the 19th century. However, limited studies have examined politeness strategies in contemporary young adult novels. Therefore, this study aims to analyze the politeness strategies employed by adolescent characters in the novel *The Summer I Turned Pretty* by Jenny Han. Specifically, this study identifies the types of politeness strategies based

on Brown and Levinson's (1987) theory and examines how these strategies reflect how adolescents express emotion in interpersonal relationships within their inner circle.

METHODS

A qualitative approach was used in this study because it aimed to identify politeness strategies and interpret how adolescents express emotions in the novel *The Summer I Turned Pretty*. According to Creswell (2017), a qualitative approach allows researchers to explore phenomena deeply by interpreting data within its social and cultural framework. Based on a descriptive qualitative approach, this study was conducted using content analysis. Content analysis was performed to classify, categorize, and interpret the dialogue in accordance with Brown and Levinson's (1987) theory of politeness.

The data source for this study is the novel *The Summer I Turned Pretty* by Jenny Han. The data consists of lines spoken by the teenage characters, focusing exclusively on Belly, Conrad, Jeremiah, and Steven. Only the dialogues that include politeness strategies spoken during interactions among these four characters were selected for further analysis of their emotional expression.

The research is done by gathering the data from Jenny Han's *The Summer I Turned Pretty*. The process of collecting data involves reading the novel thoroughly several times to gain a comprehensive understanding of the story and the characters and, followed by taking detailed notes. Then, the dialogues were identified and categorized according to the politeness strategies proposed by Brown and Levinson (1987) into four politeness strategies: bald on-record, positive politeness, negative politeness, and off-record. Last, each utterance was analyzed to determine the emotion expressed by the character. Finally, the findings were interpreted to explain how politeness strategies functioned as a means of expressing emotions among young-adult characters in the novel.

RESULTS AND DISCUSSION

Types of Politeness Strategies Used by Adolescent Characters

The data findings in this study consist of utterances that employ politeness strategies and utterances that express emotions. There were 169 instances of politeness strategies used by adolescents found in the novel *The Summer I Turned Pretty*. The most frequently used strategy was positive politeness with 75 instances, followed by bald on record with 58 instances, then negative politeness with 20 instances, and the least frequently used was off record with 16 instances.

Bald-on record

In bald on record strategy, the speaker conveys a command or request using direct speech to the listener, without many additional elements. Of the 58 bald on record instances in the data, the teenagers in this novel frequently use task-oriented strategies with 53 data found while the remaining 5 data consist of warnings or advice. The following are examples and explanations of bald on record usage.

Datum 13

*Jeremiah: "Belly, check out my latest scar, I scored three field goals that night."
Belly: "Wow."*

This data is categorized as a "bald-on-record" strategy. The phrase "check out" here is a direct command uttered without any polite added words. According to Brown and Levinson's theory, the strategy used in this utterance is task-oriented. Jeremiah uses this strategy to get Belly's attention by asking Belly to look at his scar and to show off his achievement by adding the sentence "I scored three field goals that night." Jeremiah chooses to use the phrase "check out" without any other polite additions such as "please" or other polite phrases, indicating that their friendship is close and they can communicate comfortably without needing to use formal language.

Findings from this data indicate that the characteristics of friendships among adolescents are often maintained through informal language. Aligning with Brown and Levinson's theory, adolescents tend to use direct speech without additional phrases, which states that "bald on record" strategies may be used when efficiency is prioritized over face-saving concerns, particularly in relationships where mutual familiarity reduces the risk of a threat to face.

Datum 25 & 26

*Steven: "Did you guys just have your first kiss or something?"
Belly: "Shut up,"
Steven: "Aww, I knew it!"
Belly: "Steven, quit being dumb."*

This dialogue takes place while Belly and Jeremiah are sitting together on the beach and Steven then teases them both. Belly feels annoyed and angry, so she issues direct commands such as "Shut up" and "Quit being dumb,". Therefore, this utterance is classified as "Bald-on-Record," specifically "task-oriented". Although Steven is Belly's older brother, Belly does not employ a politeness strategy that emphasizes social distance or hierarchical differences. Instead, their close and casual relationship allows Belly to communicate directly. Therefore, Belly employs a "bald-on-record" strategy through direct commands without using any softeners or politeness markers. The use of this strategy indicates that efficiency and clarity are priorities, as Belly wants Steven to respond to her request immediately and stop his teasing behavior.

The use of task-oriented expressions reflects the low social distance typically found in relationships among adolescents. Because adolescents often communicate within close-knit circles of friends, they may feel comfortable giving direct instructions without undermining the listener's dignity. This statement aligns with Brown and Levinson's description of the "bald on record" strategy, which can occur when the risk of threatening the listener's dignity is relatively low. In this case, the direct commands spoken by Belly are acceptable to Steven because they have a close relationship, allowing them to communicate efficiently without the need for politeness markers.

Positive Politeness

Positive politeness is the second type of politeness strategy. This type occurs when the speaker does something to make the listener feel good. It can be demonstrated by asserting common interests between two or more people, expressing cooperation between the speaker and the listener, and fulfilling the listener's desires. There are 75 instances found in the novel *The Summer I Turned Pretty*. The most frequently used strategy is "including both the speaker and the hearer in the activity," with 22 instances.

Datum 67

Jeremiah: *Come do something with me. I don't have to work until tonight.*

Belly: *"I'm working on my tan,"*

While at the beach, Jeremiah invited Belly to do something else. He said, "Come do something," and added, "with me," meaning that Jeremiah was asking Belly to do something together. This utterance is categorized as positive politeness, employing a strategy that includes both the speaker and the hearer. The phrase "Come do something" already implies an invitation to do something, but Jeremiah added the phrase "with me" to emphasize Belly's involvement in the upcoming activity. By doing so, he reduces the likelihood of rejection and makes the invitation sound more cooperative and inclusive. This strategy suggests that Jeremiah views Belly as someone close enough to spend time with voluntarily. Jeremiah's utterance reflects this tendency because he seeks companionship rather than merely requesting an action. The focus is on being together, which is an important aspect of adolescent friendship and peer bonding.

According to Brown and Levinson, the Positive Politeness Strategy "Include both Speaker and Hearer in the Activity" is used to emphasize cooperation and shared goals between interlocutors. By saying "Come do something with me," Jeremiah presents the proposed activity as a joint action involving both participants rather than as an activity benefiting only himself. This minimizes social distance and highlights common ground between the speaker and the hearer.

Datum 99

Belly: *"And can you keep your music down?.."*

Conrad: *"Sure. Good night, Bells."*

This sentence is categorized as a form of positive politeness. Conrad calls Belly "Bells" instead of his usual nickname, Belly, or his last name, which is indicated as a strategy for marking identity within the group. Calling Belly by this special nickname shows that Conrad wants to express a sense of closeness and familiarity with Belly, whom he has known since childhood. The use of this nickname reflects a close social relationship between Conrad and Belly. This finding mirrors a common characteristic of adolescent communication, in which teenagers

often use nicknames to strengthen bonds within their peer group. Conrad's use of the nickname "Bells" reflects this function, as it signifies familiarity and strengthens the sense of solidarity between the speaker and the hearer. Therefore, this utterance supports Brown and Levinson's claim that identity markers within a group are used to maintain interpersonal relationships and reduce social distance.

Negative Politeness

Negative politeness occurred 20 times, making it the third most frequently used strategy in the data. This finding indicates that although the adolescent characters generally communicated informally, they employed negative politeness when they needed to minimize imposition, express respect, or protect the interlocutor's autonomy. When a speaker is aware that their actions may infringe on the interlocutor's freedom, According to Brown and Levinson (1987), they attempt to minimize the infringement by using negative politeness. The following examples illustrate the use of this strategy in the novel.

Datum 114

Belly: *"But it's from Rheingold's. It must have been really expensive."*

Jeremiah: *"I saved up all summer to buy it,"*

Belly: *"I didn't believe you anyway, jerk."*

Jeremiah: *"It wasn't that expensive. Anyway, I'm big-time now, remember? Don't worry about me."*

This remark falls under the category of negative politeness. Earlier, Jeremiah had said, "I saved up all summer to buy it," implying that the item was expensive. He then added, "it wasn't that expensive," as a way of downplaying its value or lessening the burden he felt from the purchase. Jeremiah was mindful of Belly's feelings and didn't want to make her feel guilty about the gift. He minimized the psychological pressure Belly might feel as the recipient of the gift. This demonstrates a close and caring relationship, in which the speaker strives to safeguard the emotional well-being of the person they're speaking with.

Teenagers are generally sensitive to social and emotional judgments from their peers. In contexts such as gift-giving, they try to avoid situations that might cause discomfort, embarrassment, or a sense of obligation among their peers. Therefore, Jeremiah's attempt to downplay the value of the gift can be interpreted as

a strategy to maintain a balanced and comfortable relationship with Belly. By saying, "It's not that expensive," Jeremiah downplays the cost of the gift to prevent Belly from feeling burdened by social obligations. This reflects Brown and Levinson's minimization strategy, which aims to reduce pressure on the listener and foster harmonious relationships.

Datum 127

*Belly: "I'm so, so sorry. Please don't be mad at me. I couldn't take it if you were mad at me."
Jeremiah: "I'm not mad at you. I'm just—"*

Apologizing is one of the strategies in negative politeness. This information makes it evident that Belly apologizes to Jeremiah by saying "sorry." In addition, the expression "Please don't be mad at me" further reinforces her apologetic stance and shows her awareness that her actions may have hurt Jeremiah's feelings. By apologizing, Belly attempts to minimize the negative impact of her actions and seeks forgiveness from Jeremiah. This analysis highlights the emotional bond between Belly and Jeremiah. Belly's concern for Jeremiah's feelings and her apology underscore the closeness of their relationship. This dynamic reflects patterns of adolescent communication, in which sensitivity to social acceptance drives the need to apologize in order to resolve misunderstandings and maintain important relationships. Belly's direct expression of emotion aligns with Brown and Levinson's (1987) theory, which states that apologies serve as a form of negative politeness, acknowledge social transgressions, and respect emotional boundaries. Ultimately, this strategy aims to minimize negative consequences and restore harmony in their interactions.

Off-records

Off-record was the least frequently used strategy, with 16 occurrences. This relatively low frequency suggests that the adolescent characters preferred expressing their intentions explicitly rather than relying on indirect or ambiguous utterances. According to Brown and Levinson (1987), off-record is a polite strategy when a speaker conveys an intention implicitly enough that the listener can deduce the meaning without the speaker expressing it explicitly. The following

example demonstrates how this strategy appears in the characters' interactions.

Datum 22

*Belly: "So I heard you have a girlfriend, I heard it's pretty serious."
Conrad: "My brother has a big mouth."*

This data indicates the use of an "off-record" strategy. This strategy is clearly evident in Conrad's response, "My brother has a big mouth," when answering Belly's question about his relationship with a girl. The expression "big mouth" literally means a big size of a mouth. However, in this dialogue, "big mouth" is a metaphor implying that Conrad's older brother, Jeremiah, talks too much and reveals personal information. This strategy serves to convey criticism indirectly. The use of a metaphor allows Conrad to shift the focus from the topic of his personal relationship to Jeremiah's behavior in spreading that information.

The use of this strategy indicates that Conrad feels comfortable enough talking to Belly, but at the same time, he seems reluctant to discuss his personal relationship openly. His response reflects a desire to maintain privacy and avoid direct discussion of his girlfriend. This finding mirrors characteristics of adolescent communication, which often involves figurative language, sarcasm, or indirect expressions to convey emotions and opinions. The use of this metaphor supports Brown and Levinson's view that "off-record" strategies allow speakers to express criticism or dissatisfaction while minimizing the risk of threatening the "face" of those involved.

Emotions Expressed Through Politeness Strategies

Affection

Datum 123

Jeremiah: "You've always been my best friend. But now it's more. I see you as more than that. You're cooler than any other girl I've ever met, and you're there for me. You've always been there for me. I... I can count on you. And you can count on me too. You know that."

This datum demonstrates that Jeremiah uses positive politeness to reinforce solidarity and emotional intimacy with Belly. Jeremiah uses

expressions of admiration, appreciation, and solidarity. Based on Brown and Levinson's framework, such expressions are intended to satisfy the hearer's positive face by showing approval and appreciation. Jeremiah praises Belly, strengthening their relationship through affirmations of friendship and loyalty, which in turn deepens the interpersonal bond between them. His statements reflect a deep emotional connection, focusing on Belly's personal qualities rather than physical attractiveness. Jeremiah conveys affection and emotional trust which become crucial aspects of their relationship by acknowledging Belly as a reliable figure in his life. This communication style demonstrates how teenagers typically express their feelings through friendship and shared experiences, prioritizing emotional security over direct declarations of love.

Satisfaction

Datum 50

Steven: "That's stupid,"

Conrad: "I don't think it's stupid. I think I agree with her."

Belly: "See? Conrad agrees with me."

This dialogue demonstrates that Conrad uses the positive politeness strategy of seeking agreement to validate Belly's opinion and strengthen their interpersonal relationship. In this conversation, Conrad explicitly shows his agreement with Belly's point of view by stating, "I think I agree with her." Conrad chooses to express his agreement with Belly rather than with Steven, thereby reducing disagreement and strengthening interpersonal closeness. This dialogue also conveys a sense of satisfaction, particularly through Belly's response: "See? Conrad agrees with me." Belly's statement reflects a sense of validation and joy after receiving support from Conrad. Her reaction shows that Conrad's agreement affirms the validity of her opinion, making her feel recognized and valued. The satisfaction expressed here stems not only from winning the argument but also from gaining social recognition from someone whose opinion matters to her.

From a teenage communication perspective, agreement often serves as a primary source of emotional recognition. Teens typically seek recognition and acceptance from their peers, and receiving support for their opinions can contribute to their self-confidence and satisfaction. In this

context, Conrad's use of positive politeness reinforces solidarity with Belly, while Belly's response reveals how recognition from peers can evoke positive emotions.

Insecurity

Datum 127

Belly: "I'm so, so sorry. Please don't be mad at me. I couldn't take it if you were mad at me."

Jeremiah: "I'm not mad at you."

This dialogue demonstrates that Belly uses an apology as a negative politeness strategy to acknowledge the offense she has caused and repair her relationship with Jeremiah. This is demonstrated through Belly's repeated expressions of regret, such as "I'm really, really sorry," and her plea, "Please don't be mad at me." This strategy acknowledges the possibility that she has inconvenienced the listener and seeks to minimize the threat to the listener's self-esteem. Belly's apology highlights her emotional insecurity, revealing her vulnerability and anxiety about the possibility of being rejected by the listener, as expressed in the sentence "I couldn't take it if you were mad at me." This indicates a fear of losing the emotional bond, with a focus on the consequences of the conflict rather than the mistake itself, suggesting a lack of confidence in the stability of the relationship.

From a teenage communication perspective, this expression reflects a common characteristic of young people who often place great importance on acceptance by their peers. During adolescence, friendships and close relationships contribute significantly to a person's sense of identity and self-esteem. Consequently, the possibility of conflict or rejection can trigger feelings of anxiety and insecurity. Belly's use of a negative politeness strategy in the form of an apology allows her to reduce potential tension while seeking emotional reassurance. Therefore, the apology serves as a way to express a sense of her insecurity and fear of relational loss.

Anger

Datum 147 and datum 148

Jeremiah: You're supposed to be the older one, right? The big brother? Act like it, dumbass. Freaking man up and handle your business.

Conrad: "Get out of my face."

These utterances demonstrate that Jeremiah employs a bald-on-record strategy to deliver direct commands and prioritize efficiency over politeness when interacting with Conrad. According to Brown and Levinson (1987), bald-on-record is a task-oriented strategy that emphasizes direct and unambiguous communication without using redressive actions. In this interaction, Jeremiah's commands, "*Act like it*" and "*Handle your business*," illustrate his intention to communicate clearly and immediately, sacrificing politeness in favor of efficiency. Conrad responds in a similar manner with the command "Get out of my face," indicating an immediate desire to end the interaction.

Jeremiah expresses his frustration through the harsh term "dumbass," which underscores his disappointment with Conrad. The intensity of this anger drives both individuals to set aside politeness. Furthermore, Conrad's response also reflects irritation and a clear desire to end the confrontation. This lack of polite gestures highlights their emotional state. This argument illustrates adolescent communication, in which strong negativity influences communicative choices. Adolescents often face heightened emotions resulting from conflict and identity struggles. When anger boils over, individuals may disregard indirect speech, opting for blunt strategies in the interest of efficiency. This is precisely what occurs in this dialogue, leading Jeremiah and Conrad to employ a bald-on-record strategy.

Disappointment

Datum 18

Belly: "Can I come too?"

Steven: "No. Guys only. Right, Con?"

Conrad: "Sorry, Belly,"

Belly: "That's okay. I don't really care anyway."

This dialogue demonstrates negative politeness as Belly attempts to minimize the emotional imposition on Conrad and Steven after being excluded from the camping trip. Belly's response, "*That's okay. I don't really care anyway*," downplays her genuine disappointment instead of expressing it openly. Prior to her rejection, she asks, "*Can I come too?*", indicating that joining the camping trip is important to her. However, after Conrad apologizes, Belly chooses to conceal her disappointment in order to avoid making Conrad

and Steven feel guilty or uncomfortable about their decision. This interaction reflects a common adolescent communication pattern in which individuals suppress negative emotions to preserve social harmony and maintain interpersonal relationships.

This pattern reflects a common behavior among adolescents, who often feel vulnerable about rejection yet refrain from showing emotional pain to protect self-esteem. Belly's indirect response allows her to maintain dignity and social harmony amidst the discomfort of rejection. Thus, her use of conventionally indirect negative politeness serves to shield her emotions while navigating the complexities of peer interactions.

CONCLUSION

This study evaluated the politeness methods utilized by adolescent characters in Jenny Han's *The Summer I Turned Pretty* using Brown and Levinson's politeness theory. The statistics show that off-the-record politeness is the most often used politeness technique in the book, while negative politeness is the least common. Teenagers may convey feelings, such as affection, anger, disappointment, insecurity, and satisfaction in subtle ways to protect their own and others' social faces and avoid jeopardizing interpersonal connections, according to the frequency of indirect communication.

The novel's use of politeness tactics reflects significant aspects of teenage development, including identity formation, emotional sensitivity, and the need to maintain peer relationships. The characters frequently employ clues, indirectness, and emotionally nuanced language to handle the tension between friendship and love. These findings demonstrate that politeness strategies serve as strategies for preserving relationships and controlling emotions in addition to being linguistic patterns among teenagers.

The approach sheds light on the connection between language, emotion, and social interaction in adolescence and emphasizes the applicability of politeness theory in comprehending young adult literature. In order to obtain a more comprehensive knowledge of politeness in youth communication, future research may broaden this study by comparing politeness methods across

various young adult novels, television adaptations, or cross-cultural teenage encounters.

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